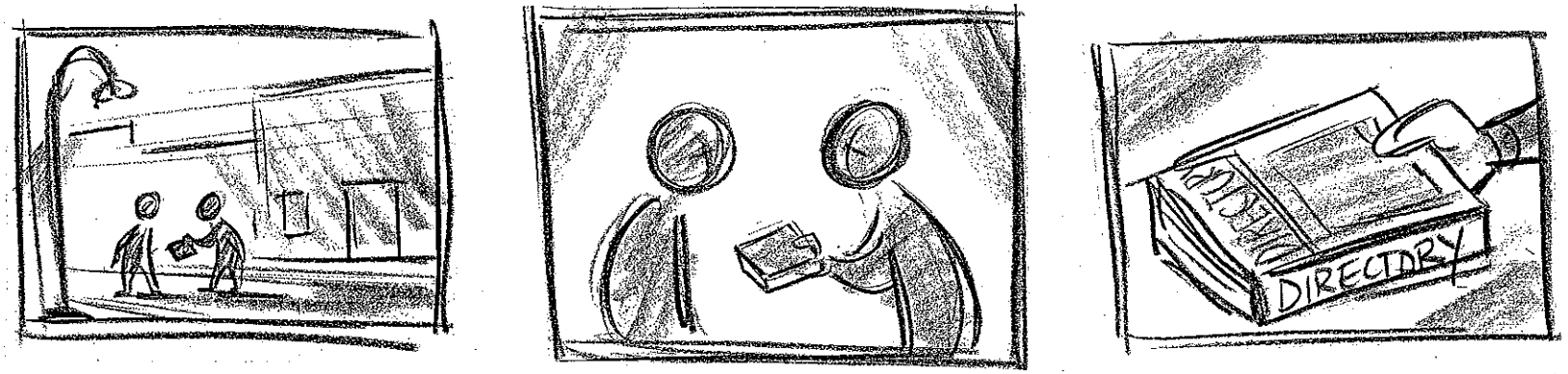
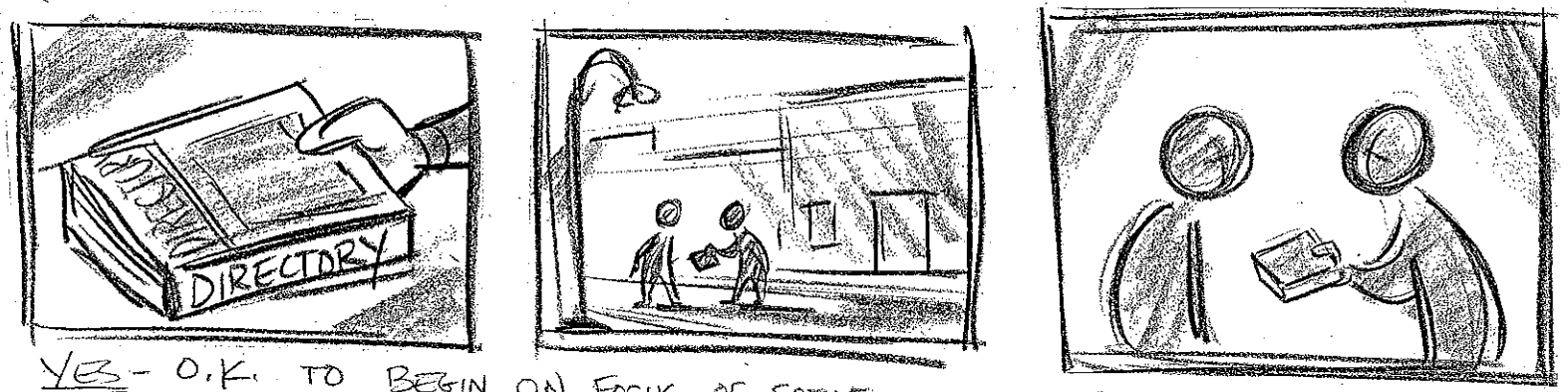
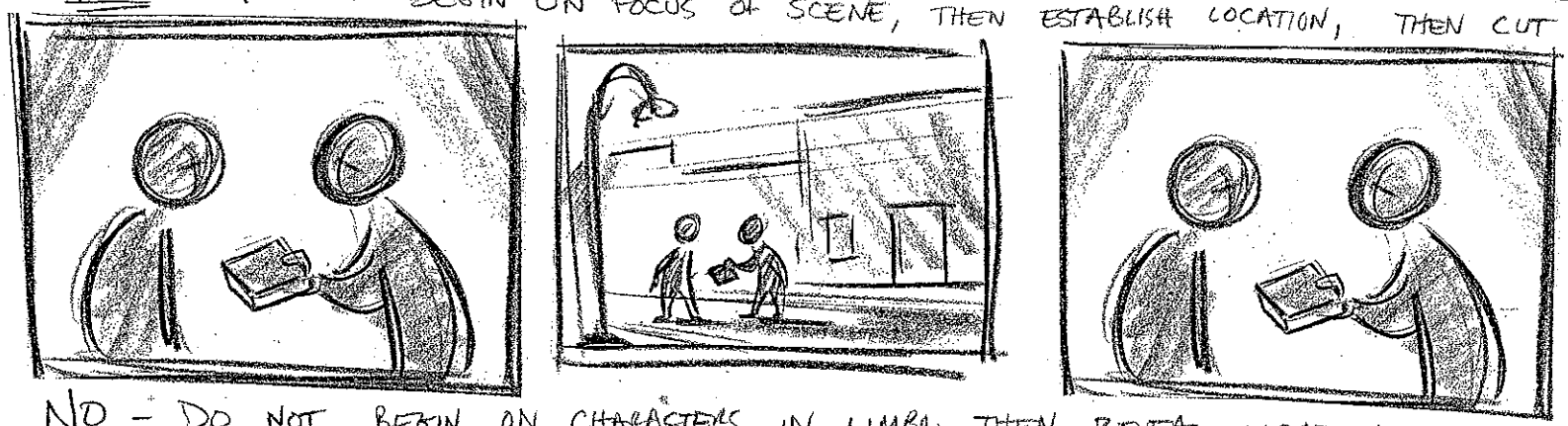


YES - O.K. TO ESTABLISH SCENE, THEN CUT IN.



YES - O.K. TO BEGIN ON FOCUS OF SCENE, THEN ESTABLISH LOCATION, THEN CUT IN.

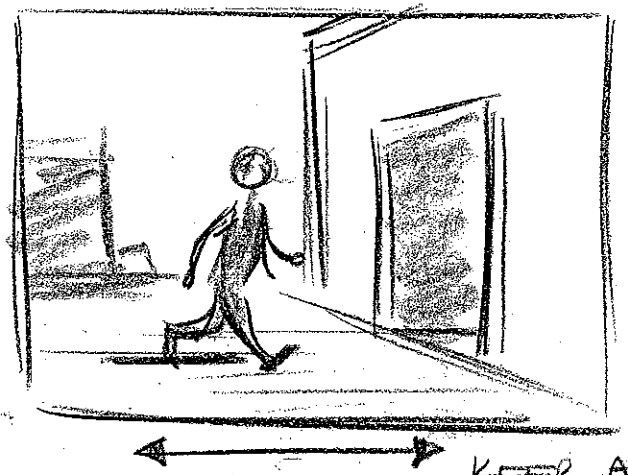


NO - DO NOT BEGIN ON CHARACTERS IN LIMBO, THEN REVEAL LOCATION.

KIM POSSIBLE
1-19-2001
E3

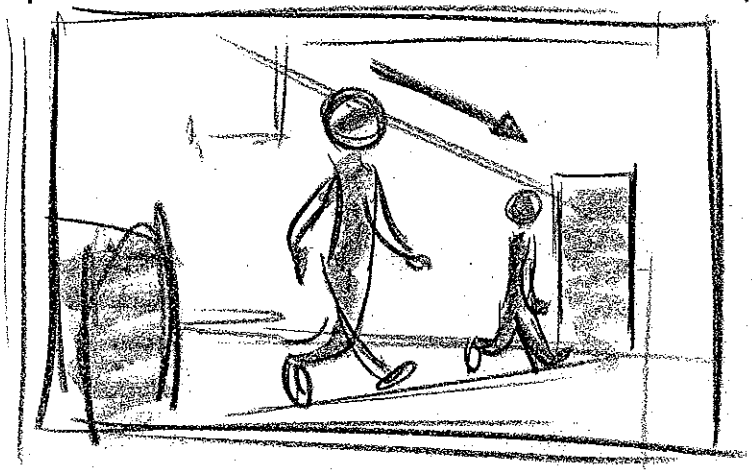
KIM POSSIBLE
1-19-2001
E3

AVOID UNNECESSARY ANIMATION IN PERSPECTIVE.

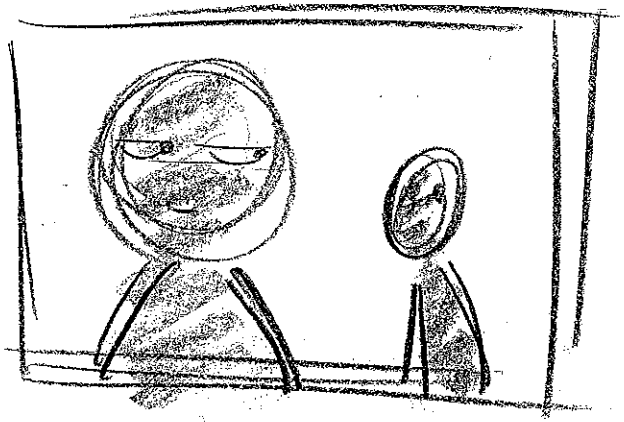


YES

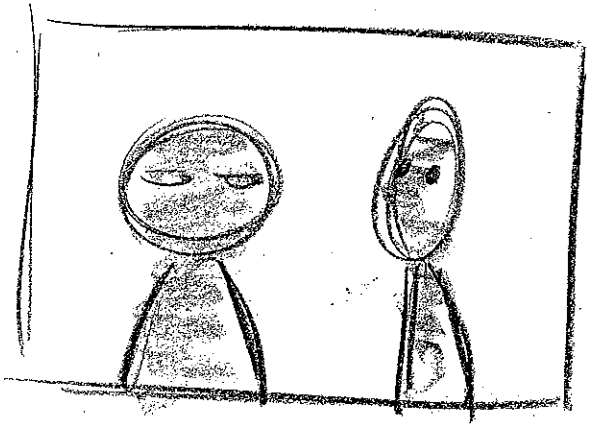
KEEP ACTION PARALLEL TO SCREEN PLANE.



NO



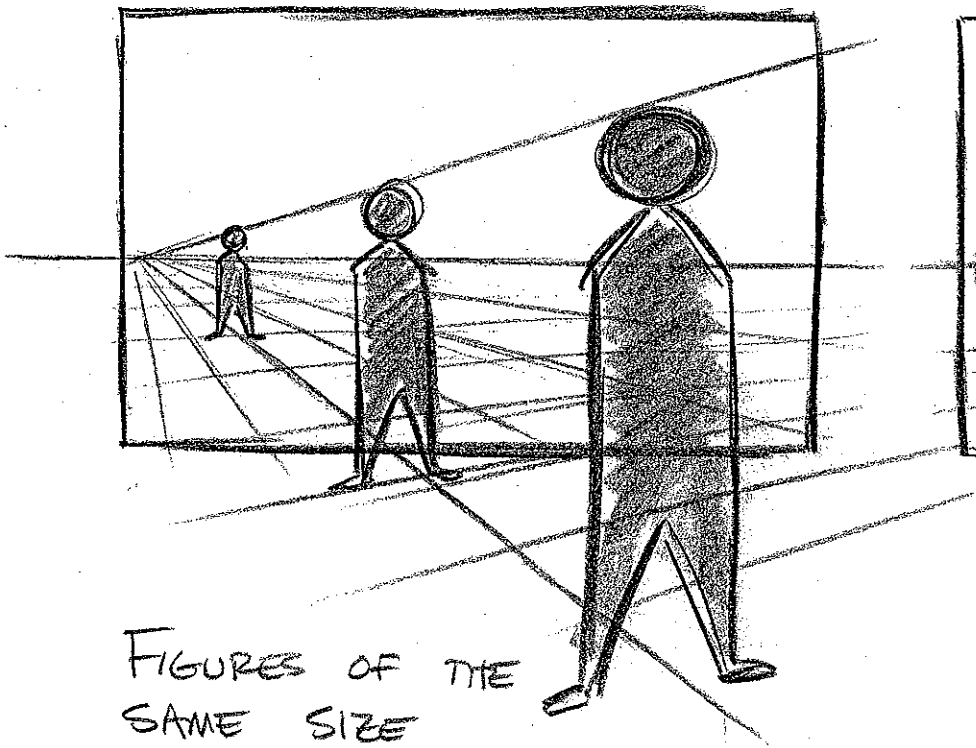
YES



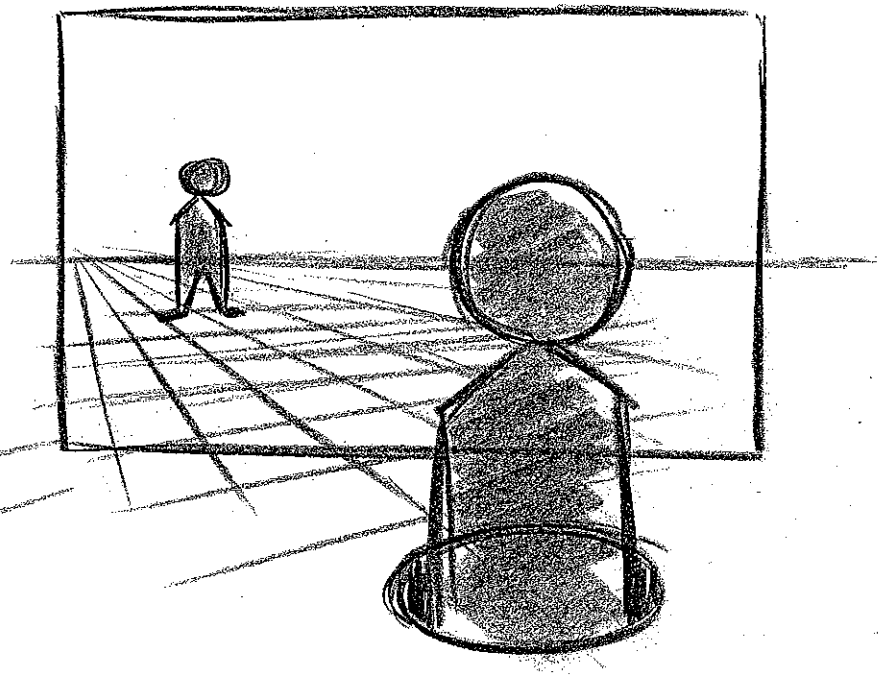
NO

USE FOREGROUND AND BACKGROUND PLANES.

KIM POSSIBLE
1-17-2001 (ES)

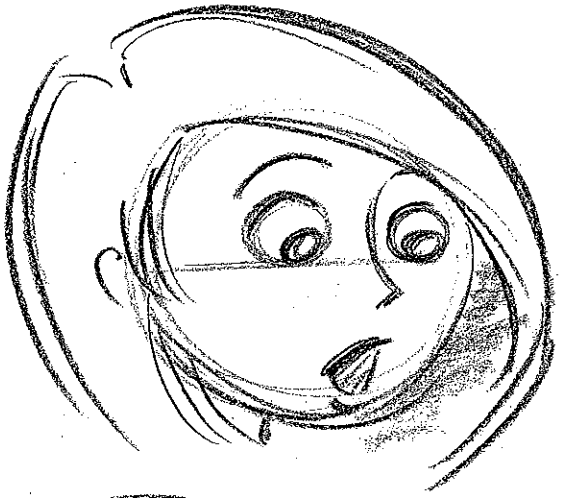


FIGURES OF THE SAME SIZE STANDING IN DIFFERENT PLACES ON A LEVEL PLANE WILL CROSS THE HORIZON LINE AT THE SAME SPOT ON THEIR BODIES.



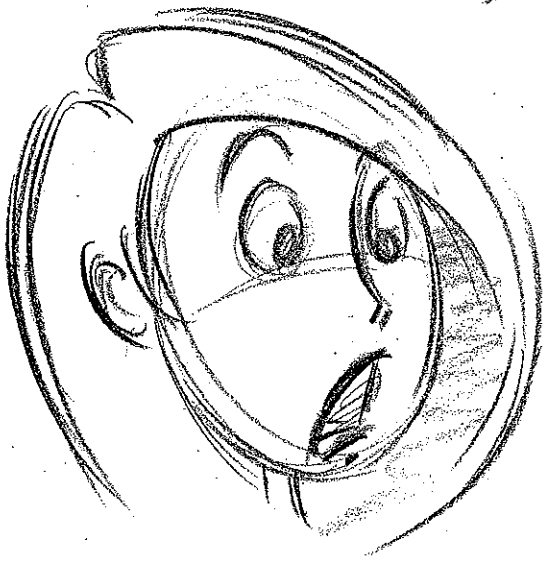
OTHERWISE, FOREGROUND FIGURES MAY APPEAR TO BE SUNK INTO HOLES, OR TO BE FLOATING IN THE AIR.

KIM POSSIBLE
1-19-2001 (E3)



No -

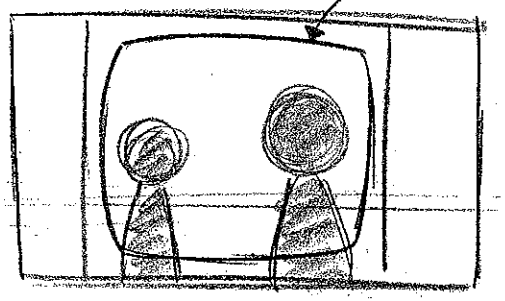
AVOID TIMID EXPRESSIONS



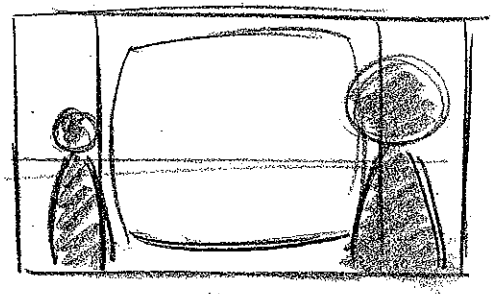
YES.

CONTRAST FACIAL EXPRESSIONS, EXPAND AND CONTRACT FACES.

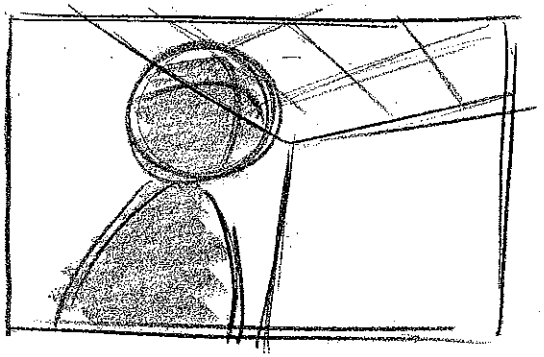
KIM POSSIBLE
1-17-2001 (ES)



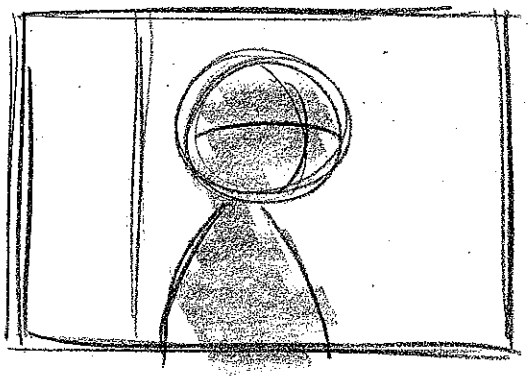
YES



No

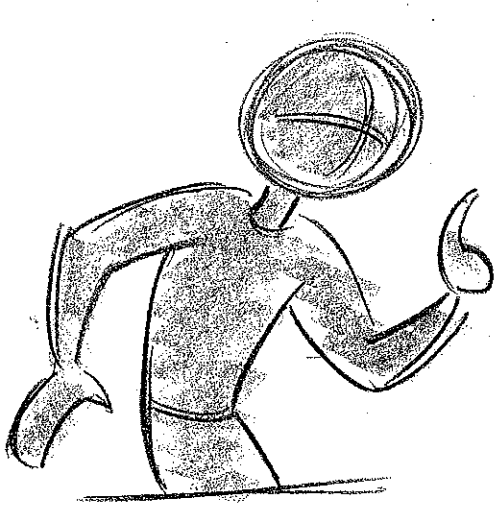


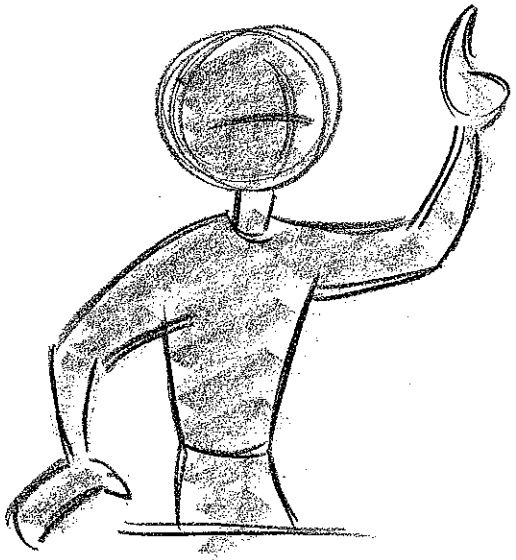
NO - AVOID GRATUITOUS ANGLES SHOWING THE CEILING



YES - KEEP IT SIMPLE

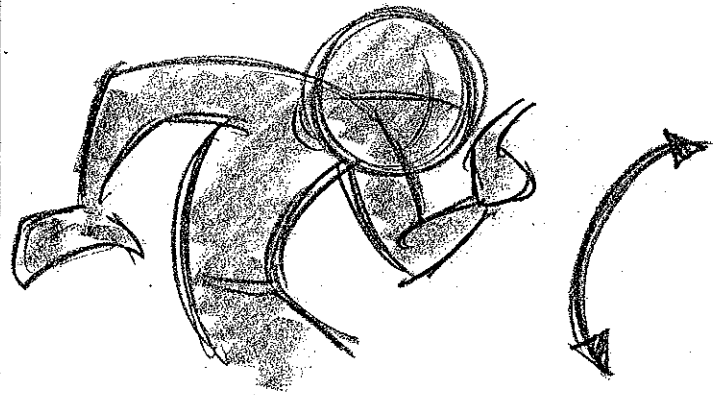
KIM POSSIBLE
1-18-2001
E3

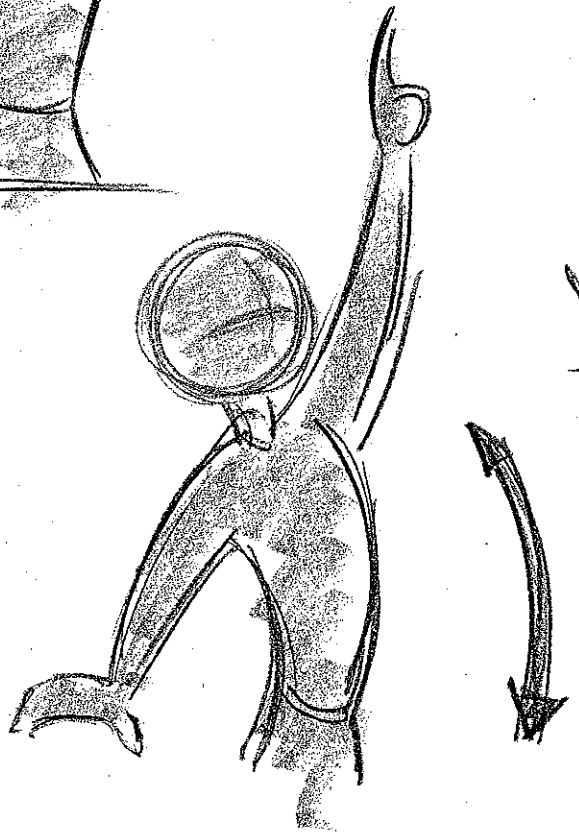




No

AVOID WEAK OR VAGUE POSES THAT LACK DEFINITE CONTRAST.

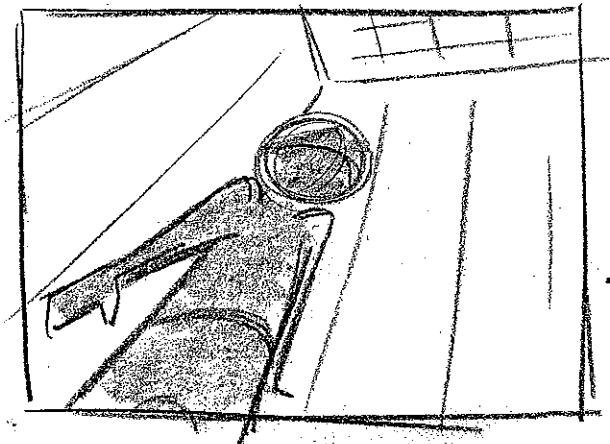




YES!

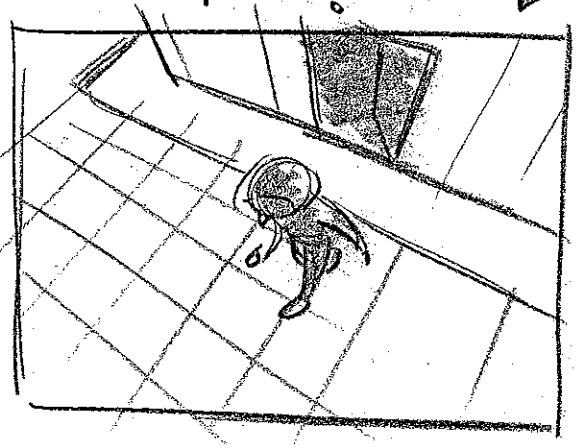
CONTRAST LINE OF ACTION. GO FROM CONCAVE TO CONVEX — COMPRESS AND EXPAND, BE DEFINITE.

KIM POSSIBLE
1-18-2001
E3

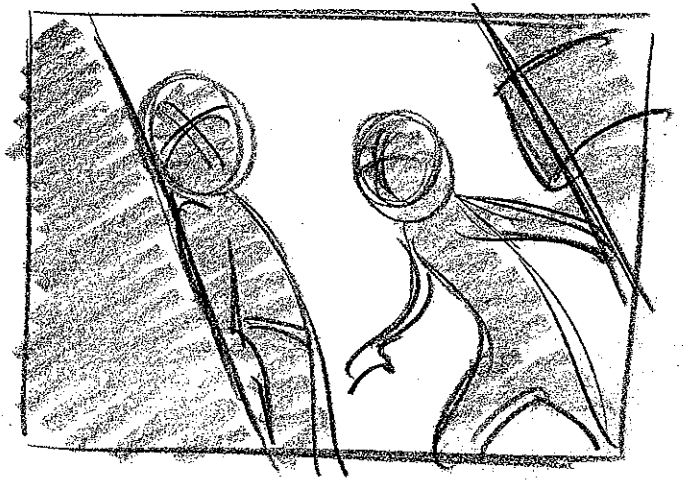


AVOID EXTREME LOW OR HIGH ANGLES.

NO!

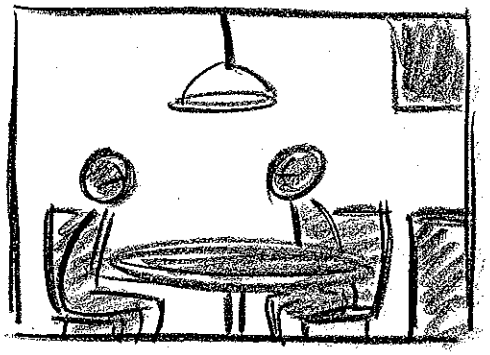


INSTEAD, USE "TILT" OR "CANTED" FIELDS TO CONVEY A SENSE OF DRAMA.



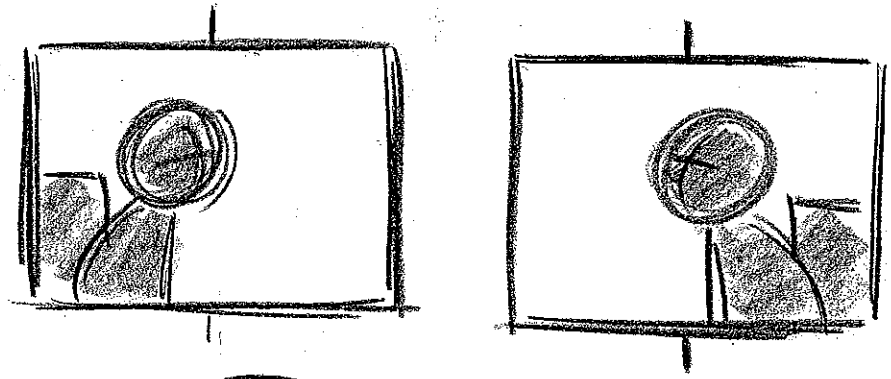
YES!

KIM POSSIBLE
1-16-2001 (ES)

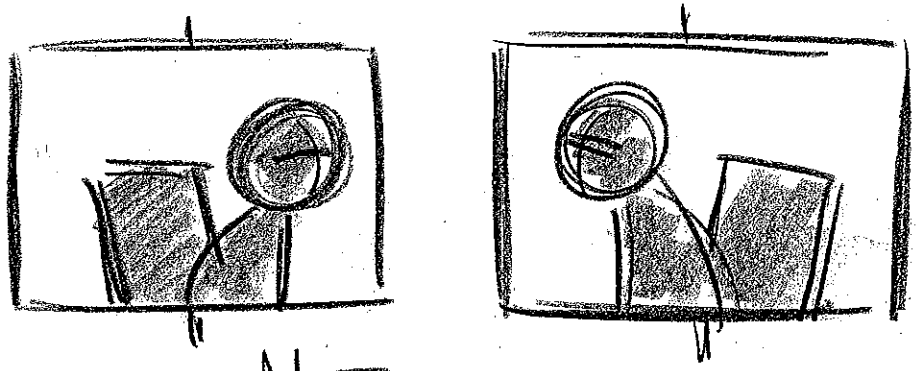


SAMPLE ESTABLISHING SHOT

WHEN CUTTING IN WITH MEDIUM SHOTS OR CLOSE-UPS, ALLOW A CUSHION ON THE SIDE OF THE SCREEN THE CHARACTER IS FACING.

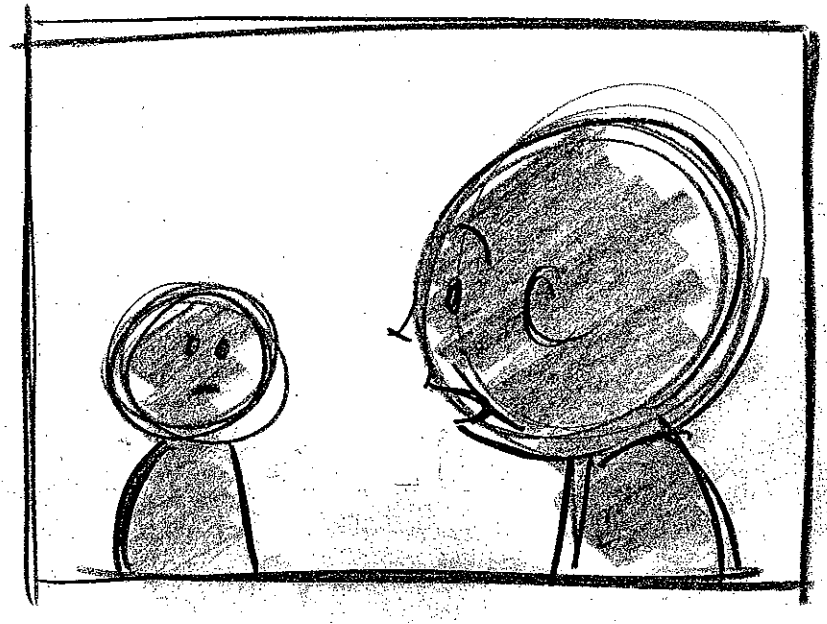


THIS.



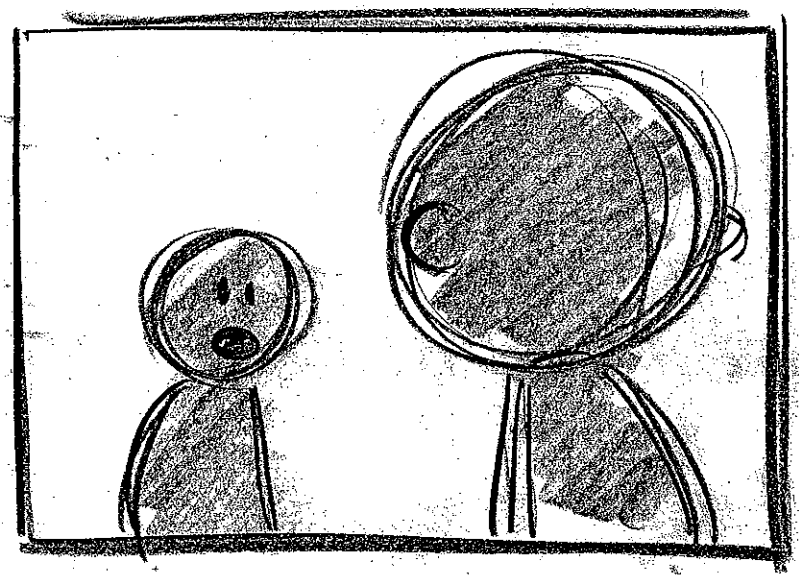
NOT THIS.

KIM POSSIBLE
1-19-2001 (ES)



No –

AVOID STAGING DIALOGUE FROM 3/4 REAR. IT IS AWKWARD.



YES –

SIMPLIFY F/G CHARACTER INTO A DESIGN ELEMENT. ELIMINATE DETAILS.

KIM POSSIBLE

1-19-2001 RD